

the varieties of our climate and scenery being so many that a collection of Canadian landscapes would seem to be from the brushes of artists of many countries. At present, artists with enough sympathetic feeling to enable them to reproduce with truth the peculiar features of their own particular localities are so rare that their works cannot as yet be massed together in one magnificent whole, as can the American short stories spoken of, and just as these are classed "American Literature," be named "Canadian Art."

Perhaps the greatest of these men of "local color" is Homer Watson, of Doon. His pictures reflect a perfect sympathy for the artist's pleasing surroundings, and the skill with which he places them on canvas to the very movement of the air is unquestionable. Years ago when Mr. Watson first commenced to paint there was embodied in his most wretched technique and rigidity of color a poetry of composition which one sometimes fails to find in his works nowadays. Then Mr. Watson painted from his imagination solely, now he is seeking the ideal in the real and with some considerable success. The wretched technique is transformed into an excellent one, and since his English study the color is free and always pleasing though never rich. In the middle period however, before he went to England, in the opinion of many of his admirers he did his greatest work. His technique was good, and in contrast to his present work, his choice of subjects leaned to very dry landscapes and correspondingly rich color effects. The hope has been expressed by some that he will return from his present sober and cloudy color effects to those methods he practised before he ventured on English "experiments."

Other men there are with the sympathetic feeling for Nature also. Carl Ahrens' evening effects are not forgotten though he has lately turned

his attention to figure painting, which will be spoken of presently: Wm. Brymner of Montreal brings a good deal of the French feeling for landscape into his work, which is soft and tender in coloring, though a little rigid in drawing: G. A. Reid's landscapes are apt to have a feeling about them that is as much Italian as Canadian. T. Mower Martin has long been placing on canvas the beauties of the Rockies, of York County, and of Muskoka. Laboring under weaknesses of drawing and composition that often blast them in the eyes of artists, Mr. Martin's works have still a feeling and truth to what all have seen and enjoyed, that never fails to command some admiration. Mr. Martin with characteristic industry is all too prone to paint what is commonplace and even ugly in the scenes he wanders among. F. A. Verner has gained some slight distinction as a painter of Indian scenes: but never yet has the writer seen an Indian picture of his handled with dramatic feeling for his subject, no matter how striking, and seldom with either strength or beauty: Mr. Verner is entitled to and receives some consideration in this country as one of the few painters of Indians. As a mixer of colors he achieves some very appalling effects and occasionally a very delightful one.

Until the past year, during which he has been in Europe and found some French artist to make a demi-god of and fall down and worship, F. M. Bell-Smith used to paint the mighty Rockies, with a strength and vigor in coloring, handling and technique that sometimes approached grandeur. Now such pictures he paints no more: 'tis hard to credit that in so short a space of time an artist can exchange strength for prettiness. Some of these latter efforts of Mr. Bell-Smith, as seen in this year's exhibit of the Ontario Society of Artists, are undoubtedly delightful, but when he returns to Canada to paint his native scenery with the methods with which he now paints